

On the Ancient Stained Glass
 still remaining in the
 Church of St. Peter Hungate, Norwich.

COMMUNICATED BY
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THE Church of St. Peter Hungate is one of the few churches in Norwich possessing ancient stained glass. Originally it must have been rich in painted windows, but such glass as still remained when Blomefield saw it in the eighteenth century, narrowly escaped annihilation in the twentieth. Just prior to the initiation of the successful effort made in the year 1904 to restore the church, the glass was removed into safe keeping, and later was entirely releaded and refixed in the church. The loss sustained by years of neglect, and the wanton destruction of the glass by stone throwing, is deplorable; but the portions that escaped destruction are of considerable interest.

We gain some idea as to the character of the glass early in the eighteenth century by the following note made by Kirkpatrick in 1712.¹

¹ Taken from one of Kirkpatrick's Notebooks in the Fitch Collection, Norwich Castle Museum, by Mr. F. R. Beecheno.



STAINED GLASS IN THE CHURCH OF ST. PETER HUNGATE, NORWICH.

“In y^e uppermost north window I read ‘Orate p’ . . . *Meri . fecit A° dñi ihrr*’ w^{ch} shews that it was made A° 1522. Pretty much of y^e old painted glass remains in y^e windows of this church, especially in y^e chancel, in y^e first so: window of w^{ch} are y^e pictures of y^e four Evangelists curiously stained, one in each pane & very perfect, above y^m are two quarrels with *Ihs M^ocy*, *i.e.*, Jesus mercy, *i.e.*, on y^e Donor.”

Further, we have the following account by Blomefield about 1740-5. In describing the Church of St. Peter Hungate he says:—

“In the east chancel window is a woman kneeling, with the arms of Erpingham; there are also the arms of Paston quartering Barry, and Shelton impaling Berney, and Paston as before impaling Brewse; likewise a full coat of Paston and his quarterings, as Somerton, Barry, Shelton, Witchingham, &c.

“In a window on the north side of the altar, is the effigies of Thomas Andrew, the rector, with an ‘Orate’ under him; he is kneeling in a blue vestment at prayers at an altar, his crown is shaven, and on the tonsure is represented a white cloven tongue, to express the gift of the spirit, by imposition of hands, of which the tonsure is the token or mark. In the next pane is represented the Extreme Unction, in which he attends the sick man (probably Paston his patron), on his knees, at his bed’s feet, while another priest in purple performs the ceremony, and by him is the host; by the bed’s side appears the face of the evil angel, which cannot approach him: the rector being again placed on his knees before the gates of the New Jerusalem, represented by that city in the clouds; and in another south chancel window are the four Evangelists and their emblems; in the opposite north window, St. Jerom, St. Austin, &c., defaced; and in the east window of the north transept



FIGURE OF THOMAS ANDREW, RECTOR

(See p. 217).

is the same rector as before, who was buried in the chancel in 1468."—*History of the City and County of Norwich*.

There must have been a considerable quantity of other glass in the church when Blomefield made the above note, although possibly of a patchwork character; and an inspection of the stained glass made prior to its removal for preservation during the recent restoration of the building showed that some time—probably early in the last century—the whole of the windows had been reglazed with sheet glass, in diamond-shaped quarries, and with a border about two inches wide, into which perhaps hundreds of pieces of the old painted glass had been inserted. But at the time of removal nearly the whole of these valuable fragments had been destroyed. Whenever this reglazing may have taken place, what still remained of the glass Blomefield deemed worthy of notice was collected, reglazed, and fixed in the east window of the chancel.

As part of the scheme of restoration of the church carried out in 1906 the whole of the glass in the east window was reglazed and replaced in its former position. Fragments of old stained glass still existing on the north side of the church were treated in the same manner, and such pieces as remained in windows on the south and much exposed side were removed to the north side of the church, as being a safer position.

A careful examination of the existing glass gives some interesting results. One finds that of the glass mentioned by Kirkpatrick and Blomefield there remains in the east window "the effigies of a priest with an 'Orate' under him," the four Evangelists (much mutilated), the head of St. Gregory, and portions of drapery from "the four Doctors of the Church, curiously stained," while the "two quarrels," bearing in abbreviated form the words

"Jesus, mercy," are in the tracery of the east window. Besides the glass just mentioned there are six small figures of Apostles, two female Saints, two Patriarchs, and a King, the head of the Angel Gabriel, parts of a figure holding a small bowl containing fire, and in the heads of the three lights are Angels holding scrolls bearing quotations from the "Nunc Dimittis."

Before going into greater detail it will be well to say that the glass is of two quite distinct dates, as evidenced by draughtsmanship, method of shading, colour of enamel, conventionality of treatment or otherwise. More than one-half of the glass is work of the middle part of the fifteenth century, and is no doubt the remains of the stained glass provided for the church at its rebuilding by John and Mary Paston in 1458-60. It is probable that there was some glass of value in the old church, but if any of it found a place in the new building nothing now remains, unless a crown, once forming part of a border and now in the north window of the north transept, is a survival. It has every appearance of being so; the glass is stout and greenish in colour, it is smear shaded, and the crown is stained. The date appears to be about 1350.

The existing glass of the period of the rebuilding includes the following interesting pieces:—The tracery in the west or tower window has in the centre openings a coronation of the Virgin; unfortunately imperfect. In the left-hand opening the Virgin Mother is seated, crowned, and with hands joined in devotion. Her dress is white and the mantle blue. She faces our Lord, who, in the corresponding opening, is also seated, His hand raised in blessing. The left hand holds an orb, which rests upon His knee. The shaft of the cross on the orb reaches to His shoulder, and to it a small banner is attached. The white robe is diapered and stained, the

mantle is blue of a slightly purple tint; unfortunately the head is gone. The seat and tapestry background extend through both openings and are covered with a flowing sprig diaper and stained. The upper part of each opening was filled with pale blue-grey glass diapered to represent clouds. In the two outside openings are four-winged angels with feathered extremities; one plays the bagpipes, the other a viol. Their wings are gold colour and ruby of beautiful quality. Quarries representing the white rose surrounded by rays are inserted in two small openings in the same tracery.

In the north window of the north transept the heads of the four lights are filled with representations of demi-angels holding scrolls. The angels are nimbed, their wings stained, and their white robes powdered with a small yellow cinquefoil. The backgrounds are alternately ruby and blue. The third angel in the series is smaller than the others, and the ends of the scroll are held in position by two smaller demi-angels; originally this glass was in the head of another window.

Of the inscriptions on the scrolls the following portions remain:—

Letabundz exultet fidelis chor . . . e.

S . . . est z regnu z celoru z.

Gaudet i cel . . .

Portions of canopy work still remain in the heads of the four lights of the east window of the same transept.

Coming now to the chancel, and on the north side, the centre opening in the tracery of the first window contains part of the story of Peter's acknowledgment of the Messiahship of our Lord. The opening is almost circular and about eight inches in diameter, and the figures are on a small scale. Unfortunately little more

than the head and shoulders of our Lord and St. Peter are shown, the rest being foliated background. Small scrolls issue from the mouths of the figures and bear the words "Et tu es petrus," and the incomplete sentence, "filius dei vivn . . ." These fragments evidently form part of a picture panel itself, probably part of a series representing scenes in the life of the Patron Saint. This glass appears to be of a later date than that we have just been considering.

The window next the altar has remains of canopy work in the heads of its three lights. The design is fairly rich, and characteristic of mid-fifteenth-century work. Under the central arch of each canopy, on a small pedestal-like finial, is a lion sejant. It is delicately painted, but probably has no heraldic significance. In the tracery above these lights are four winged figures. The first is a four-winged angel in armour, his head covered with a kind of turban or wreath of feathers, in the centre of which, over the forehead, is a small rose; a tippet covers his shoulders, from which a jewel is suspended. A belt is fastened round his hips, and his left hand holds a spear. In the next opening is another four-winged figure standing on the axle of a pair of wheels, with hands outstretched and uplifted. In the third opening is a similar figure with six wings, but smaller and imperfect, and there are fragments of a fourth in the next opening, which also contains about half of a female figure of much later date, evidently intended for the opening it now occupies. The saint represented was a member of a religious order, but identification seems hardly possible as no emblem remains. The work is done in grisaille, and a foliated line runs round the outside of the panel. The figure bears a very strong resemblance in treatment, colour, and size to two emblematical figures in the tracery of the east window of the



HEAD OF ST. GREGORY.

council chamber in the Guildhall, the date of which would be the year 1534, according to Blomefield.

Turning now to the east window of the chancel, we find that not a particle of heraldic glass now exists. Probably the coats of arms mentioned in the beginning of this paper were not originally in this window, and it is noticeable that Blomefield does not mention Mawtby among the coats of arms he saw. John Paston married Margaret Mawtby, and it is most likely that their impaled coats were emblazoned in one of the windows. Sir John Paston, second son of John Paston (born in 1444), married Margery Brewse, and in the east window there is a piece of glass originally part of the floor in one of the pictures and having a portion of a scroll painted upon it. The name "Margery" is written on the scroll, in black letter, and may relate to the Margery Brewse whose arms were still in the window in Blomefield's time.

There are two heads in the window, which are of interest. The first is all that now remains of the four Doctors of the Church, who once adorned the four-light window on the north side of the chancel. The head of St. Gregory is not complete, but sufficiently so to give an idea of the character of the original work. It is painted on white glass and shaded with a fine stipple on both sides, the shadows being further strengthened by fine lines. The features are well expressed, and the work seems to be from a hand less tied by tradition. The enamel is rather cooler in tone than the rest of the earlier glass, and was not so well made or carefully fired, as it has peeled and is very thin in places. It looks like glass of a slightly later date. The mitre issues from a coronet, and the Holy Spirit is represented as a Dove speaking in the right ear of the Saint. The nimbus is rather elaborately ornamented, and on the left

side of it are parts of the crosier held by the Saint. Unfortunately the margin of the glass upon which the head is painted has been broken away, so that a small part of the dove is gone and the extreme upper portion of the mitre. There is some indication of a conical cap rising in the centre of the mitre. In the east window of the chancel in East Harling Church there is a head of St. Gregory of about the same size, but the position of the head is reversed and faces to the left. In this instance the mitre does not rise from a coronet, but the tiara is indicated by the points of a coronet issuing from the sides of the mitre and a small coronet appearing at the apex. There is a very close resemblance between these two heads; they are evidently of about the same date and probably from the same *atelier*.

The head of St. Gregory has, unfortunately, no proper connection with the drapery forming the figure to which it has been attached, which is much later in execution and mainly a patchwork of various fragments of painted glass. Blomefield in his notes on the stained glass makes no mention of the Annunciation, one or two fragments of which still exist. The head of Gabriel, very delicately painted, is like that of St. Gregory, attached to the body of a figure of later date. The nimbus is seven inches in diameter, and the figure was probably about two feet six inches high. The drawing is of a conventional type, and the shading is in fine stipple. The head is adorned with a coronet, showing a cross pommé both in front and at back. The hair is in flowing ringlets and stained yellow. The head bears a striking resemblance to that of the Angel of the Annunciation in East Harling and Ringland Churches. Of the same period are some small figures, more or less complete, which were evidently at one time in the tracery of some other window in the church.



HEAD OF THE ARCHANGEL GABRIEL.

A charming figure, of about thirteen inches high, painted on one piece of white glass, represents St. James the Greater. The Saint, of venerable appearance, wears a long-sleeved fur cloak, which is fastened in front by some kind of spiral-shaped shells and loops. His hat hangs on his shoulders and is retained in position by a cord and tassel; his wallet is suspended on the right side by a strap coming over the left shoulder. The left hand holds a clasped book, and the right a pilgrim's staff and rod, secured by a narrow band crossed and recrossed down the length of the staves. The figure is well drawn, delicately traced and stippled, pale yellow stain being used in places.

St. Bartholomew is represented with a flaying-knife and book, and wearing a red tunic and white cloak.

St. Simon carries a large fish and wears a cloak of soft white with stained border.

St. Agatha holds a four-pronged hook in her left hand, in her right a book. Her kirtle is green, open in front and showing the breasts. The mantle is ruby.

There is another female Saint in white, carrying a book, but the emblem is missing, and there are parts of two or three other figures, but there are no means of identification.

With these figures of Saints there is also a fairly complete representation of a Patriarch with green turban and white cloak, while in one of the two centre openings in the tracery of this window there is another Patriarch with pale blue turban, green tunic, and white cloak. Facing him is a king, crowned, but without a nimbus; he holds a sceptre, wears an ermine tippet on his shoulders, and a red robe. It is possible that this figure is intended for Henry VI., who was reigning at the time the church was reopened, or perhaps it is intended for King David, as it appears to come in

the same series as the Patriarchs. The last-mentioned Patriarch stands with hands somewhat extended as if in animated conversation, and is an almost exact reproduction of a corresponding figure in Blythburgh Church, which Mr. N. H. J. Westlake, F.S.A., has illustrated in vol. iii., page 47, of his *History of Design in Painted Glass*. This he suggests is the figure of Nathan from a Jesse Tree window. He is also of opinion that similar figures of Patriarchs, to be found in many churches in the Eastern Counties and elsewhere, are remains of figures from Jesse Tree windows, and he illustrates the subject by examples of Patriarchs with the vine design surrounding them.

Owing to the very fragmentary nature of the glass that is under examination in St. Peter Hungate Church, it is impossible to form a very decided opinion as to the planning of the designs that once enriched the windows of this church; but it is not a little curious to find that there are two pieces of painted glass, leaded into the east window, that may have formed part of the setting for figures connected with a Jesse Tree window. The glass referred to shows portions of a vine pattern traced on white glass; the leaves are shaded, and the bunches of fruit, which are very small, are stained. One of the pieces shows part of a scroll. Against the "Jesse Tree" theory is the fact that the figures in Blythburgh Church and in the St. Peter Hungate windows have backgrounds which are usually associated with canopy work setting; and further, the fragments of vine pattern in the Hungate windows are in "grisaille," and one would imagine would prove ineffective as decoration. However, at this period a great deal of white glass was used for the main portion of a window.

The heads of the three lights are filled with demi-angels holding scrolls which bear the following inscriptions:—

I.—*Dūc dīmīttīs scrūū tūū dūc sēdm̄ ubm̄.*

II.—*Quia uiderūt oculi mei salutare tūū.*

III.—*Quod pō^orasti ante faciē oīū populorū.*

The backgrounds are ruby and blue, diapered with the usual cloud pattern.

The "two quarrels" mentioned by Kirkpatrick are now in the tracery of the east window. There are examples of five different quarry designs, leaded up with other glass in different parts of the church. The "rose and sun" design has already been noticed; two have a simple ornamental unit in the centre and stained, one being almost identical with quarries once in Carrow Abbey and Elsing Church. Another, not complete, was originally four and a half inches square, the same size and nearly the same design as quarries in Ringland Church, while two other fragments are of quarries with a delicate oak scroll pattern traced thereon. A few pieces of bordering remain; one is a crowned M.R., another a crowned G. of the same size. Two others are of the usual type of border used in stained glass of the Perpendicular period, and there are some pieces of a rather large "raffle leaf and stem" design. There are several pieces of drapery with monogram powderings on them, such as the "M.R." in foliated quatrefoils.

Turning now to the rest of the glass in the east window, we find that portions of the four Evangelists mentioned by Blomefield still remain. The most perfect figure is that of St. John, easily identified by the ruby-coloured dragon issuing from a cup held in his left hand. The drawing is good, and the Saint is represented with face in profile, hair long and curled and stained yellow. The nimbus is white with a yellow margin, the right hand is partly raised in the act of

² This is evidently an error for "a."

exorcising the evil spirit, while the arm firmly presses to the side a red-covered book. The tunic is blue, the cloak white lined with green. Nothing remains of the emblem, which was at the feet of the figure.

St. Luke is identified by part of a nimbus of a russet-yellow, showing the horns of an ox and part of a wing still in their original position at the feet of the figure. The face is complete; the hair is long, black, and curled on to the shoulders. The beard is long and straight, and the drapery, which is a mere patchwork, is blue, white, and green, as in the case of St. John.

The next figure may be taken as representing St. Mark, for among the patchwork drapery is part of the body of a lion, but not in its original position. The face of the Saint is complete; the nimbus is blue, the hair black and long, the beard straight and forked. The right hand is raised in blessing, the left holding a green-covered book. The tunic was blue, the cloak white.

Of the remaining figure, St. Matthew, practically little remains except the head, which is worse drawn than the others. The nimbus is pale green, and the drapery seems to have been blue, white, and green, as in the other figures.

The canopies under which the figures stand are debased Gothic in character and very coarse in treatment. The background represents a diapered curtain of russet-yellow, the ornament being scratched out on a thin mat ground. Above the curtain are seen two semi-circular-headed windows with diamond quarry glazing. The recess seems to be coved, as the windows slope to the centre. The enamel used in these pictures is black. The heads are poorly drawn and coarsely stippled, and the hair is indicated by lines scratched out in rough fashion. The drapery appears to have been fairly well designed, but the work as a whole will not bear comparison with the earlier glass. The date appears to be about 1535.

There are portions of two other figures in the centre light of this window, to which attention has been drawn in connection with the heads of St. Gregory and the Angel Gabriel. One figure appears to be holding a bowl with a ruby flame issuing from it. The rest is drapery, mainly white but largely a patchwork, and of the same period as the Evangelists.

We have now to consider the panel of stained glass, perhaps of as much interest as anything in the window. The figure represents a priest kneeling in the attitude of prayer at a prayer-desk. His vestment is purple, and the desk and an altar-tomb in the background are yellow, shaded with a wash of enamel, upon which lines of tracery are scratched out. There was probably a cushion or book upon the desk originally, but other glass has been substituted. The background above the tomb and desk is made up of pieces of canopy. The drawing and pose of the figure are good. The head is small, in profile and tonsured. The hair is black, and lines of the hair are shown by scratching out with a very fine point.

Beneath the figure are the remains of an inscription, the same that Kirkpatrick noted in 1712 but shortened, viz., *Orate : p t : a^o : dñi : ihrr :* The date is a little confusing, the numerals being the black letter forms *ihrr*, but they are no doubt intended for 1522,³ as Kirkpatrick rendered it when it was in the window on the north side of the altar. The question at once arises whether this is after all "the effigies of Thomas Andrew, the rector," who was buried in the chancel in 1468.

A careful examination of the method of treatment shows that the glass is of much later date than the rebuilding of the church, and perhaps earlier than the

³ The Lombardic sign for 5, often used at this period, is not unlike the black letter *h*, and the angular 2 might be mistaken for an angular *r*.

representation of the four Evangelists. If this is a correct opinion, the figure is not that of Thomas Andrew, and a very careful study of the whole of the glass leads to this conclusion. The inscription with its date, 1522, might belong to the figure, but there is no record of the death of a rector between 1507 and 1561. In one of the windows in the north aisle of St. Andrew's Church, Norwich, is a small panel, on which is painted a representation of Robert Gardener, alderman, who died in 1508, and there are points of resemblance between the two figures which indicate a close approach as to date.

The inscription of 1522 is painted on yellow glass, the method used being as follows:—The enamel was prepared with water and evenly spread as an opaque wash over the strips of yellow glass, a yellow similar to that used in the picture. When the mat was dry the letters were scratched out with a sharp-pointed piece of fairly hard wood. There is a fragment of inscription in the window, of about the date of the death of "Thomas Andrew, rector." The words, written in good black letter on white glass, are "cccl̄ic̄ rui^o at̄," but whether this fragment relates to patron or rector we shall never know.
